

LIVE**10 CC**

THE HARD-STOMPIN' rock of Blackfoot Sue or the more melodic flavour of 10 c.c. Two entirely different bands performing to the same audience. An ideal situation you might think but it was a night of mixed fortunes at Greenwich for two bands tested soundly in the commercial market.

The Blackfoot set mixed heavy basic riffs with experimental light melodic touches. They tried hard to get the audience off but with

little reaction.

The 'cool' start set the pattern for the evening and the 10 c.c. lads despite Rubber Bullets, The Dean And I and some fine album material didn't fare much better.

It was a refreshing sound though from 10 c.c. and their act is superb with good visual effects and tight percussion.

It was a pity that Greenwich was the place to hold such an event but the bands put up a good show despite the lack of enthusiasm.

JOHN BEATTIE

Alex Harvey/SDT/Riff Raff

IT WAS Pepsi-Cola night for all at the Sundown disco in London's Charing Cross Road and the sockittoya-thirstyPepsi squad were out in full force with plenty of soft drinks to spare-fact was they didn't open the bar until after seven and the announcement was greeted with the loudest cheer of the evening.

This momentous occasion was celebrated in rock fashion with Alex Harvey topping the bill supported by String Driven Thing, Riff Raff, and Charlie. It was an evening of surprises the

heavier than usual sound of String Driven Thing, the change of direction for Riff Raff and the extraordinary visual effectiveness of Alex Harvey.

The lads of Riff Raff stole most of the early part of the evening with a funky set moving away from their recognised jazz movement. Their sound is much tighter these days with drummer Aureo De Souza, a Brazilian whose rhythmic beat draws the band much more together. A lot of new material in this particular

set from their forthcoming album due out early next year.

String Driven Thing surprised a lot of people with a dramatic clear sound, particularly nice vocals here. It all ended with Alex Harvey doing his usual fun act given more subtlety with nice lighting effects Alex wriggles about stage in fine form and it was enjoyable without being startling in any way.

A nice night for the Pepsi freaks.

JOHN BEATTIE

Steeleye Span/Horslips

IF STEELEYE'S rock-a-folk show comes to your town better get on your best tat and go see 'em; it's unlikely you'll get better in a year of starry supershows.

The Albert Hall felt like pantomime time on Boxing Day after a really steaming opening set from Horslips. You couldn't help wishing for more when they closed their set but the predominantly folk Steeleye following failed to call for an encore. A

shame. This Irish band must become headliners very soon. The combination of spacey electric treatment and tuneful traditional material was positively supercharged by the unity. A pity the sound was too loud and harsh. Something they must learn to control.

It's a degree of Steeleye's confidence that they can invite a group so obviously destined for the top as Horslips, but God, they had

the audience eating out of their hand.

It was clean electric and uncomplicated, the addition of drums allowing so much more freedom for the rest of the band.

Thomas The Rhymer showed all their best qualities. They switched melody, rhythm and feel at will while creating a delicate tapestry of voice and accompaniment.

It was Gaudete, Gaudete

— rejoice you, plural — that really set the evening aflame and drew rapturous applause. This was Steeleye's finest hour for many a long concert and set the mood for a stunning finale with Fol De Rol's the now famous Sha Na Na stunt including To Know Him Is To Love Him and Da Doo Ron Ron, and a reeling, dancing, hand-clapping finisher.

If it had been the last night of the proms, we couldn't have been more moved.

PETER HARVEY

Wishbone Ash/Home

DESPITE the almost rural reserve of worldly Portsmouth, WISHBONE got off to a very satisfying start to their short English tour.

It has become a bit of a cliché to mention their precision, balance and control, but that is where they impress. Most bands can get off these days, but few do it as objectively and effortlessly as Wishbone.

It's almost like going to see a film for the second time because you know you'll get

more from it. When the band swung into Warrior there was a buzz of excitement, yet how many times had the audience heard it before? Never like this certainly.

The Guildhall was well sold out with Wishbone freaks, and though they waited 'til encore time before getting to the front and bopping, the atmosphere was charged with that quality that only half a dozen British groups can engender.

It was a big occasion and Wishbone fully lived up to expectations. Through Rock 'n' Roll Widow, Pilgrim, and particularly Phoenix, the band moved perfectly to a rocking finale that saw Ted laying out a really soaring searching solo. Despite his lame ankle (off stage he was on crutches) he moved around a lot and kept his guitar work to the front too.

Enough has been written about this group's playing... let's just say it's a pleasure to know Britain can produce such a fine band. And let's hope they can continue producing enough different material to retain the interest.

A word too about HOME.

Their Alchemist work got a good response and could still prove to be the right step. Their sound could have been better but there's a lot of good music to come from this band for a very long time.

PETER HARVEY

Status Quo

DOUR AND rugged was the scene for Quo's London Rainbow gig last Friday. Maybe news had reached from Liverpool of the previous night where knocked-out fans removed six rows of seating and gave the group a £400 bill.

As it happened the theatre remained intact for in any case most Status Quo fans are more into the music. The band look great from the back. They strut and stride and play their instruments with power and limitless energy.

The audience stands from the outset and sway like mad, jumping high and clapping loud.

TONY JASPER

JOHN MARTYN has more musical riches than most of the people from the Top 10 put together. Unlike most artists tied down to familiar hit and asked-for numbers Martyn marches ever onwards with music now far removed from his early folk-tinged days.

Jazz is perhaps the nearest form to his current explorations but such a wide term doesn't do real justice to his individualistic work. The music soars often like uncontrolled wind, yet marvellously kept in check, the rhythms frequently change, tempos are intermixed.

Most of his concert bore close relationship with his latest brilliant album, Inside Out. We heard Eibhi Ghail Chium Ni Chearbhail, So Much In Love and Fun Lines, to name three and for difference there was his incredibly good, Singin' In The Rain. Danny Thompson blends marvellously with Martyn on bass. Their understanding is itself worth a ticket.

TONY JASPER

Ronald Isley



Kelly Isley



Rudolph Isley



Ernie Isley



Chris Jasper



Marvin Isley

